

1958

## The College News, 1958-02-19, Vol. 44, No. 13

Students of Bryn Mawr College

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# The College News

VOL. XLIII, NO. 12

ARDMORE and BRYN MAWR, PA., WEDNESDAY, FEBRUARY 19, 1958

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## Rossiter and Commager to Speak In Democracy Survival Conference

### Faculty Modifies 1958-59 Calendar

At a recent meeting of the faculty the calendar for the year 1958-59 was the subject of discussion and modification. Although no drastic revisions were attempted Mrs. Marshall has announced several changes which were voted to go into effect next year.

The work both of the first and second semesters will begin on a Monday instead of the traditional Tuesday, thus permitting Christmas vacation to begin on a Thursday and end on a Tuesday. As a result of this, many students should be enabled to take advantage of reduced rate days on airlines.

The midyear examination period will be shortened by one day, and the Friday before the weekend will be free in place of the Monday after it. Accordingly spring vacation also will run from Thursday till Tuesday.

### Mrs. MacCaffrey Discusses Critics

The New Criticism will be discussed by Mrs. Wallace T. MacCaffrey, Assistant Professor of English, at the next lecture to be sponsored by Arts Forum. A discussion period will follow Mrs. MacCaffrey's talk, which will be given Monday next at 7:15 p.m., February 24, in the Common Room of Goodhart Hall.

Mrs. MacCaffrey will consider the new critics, (who are concerned primarily with looking for the unconscious element in a writer's work) in the light of what they are doing now and of what the net effect of their findings seems to be at the moment. The talk will be a "descriptive attempt," according to Mrs. MacCaffrey. Some of the critics whose work will be discussed briefly are I. A. Richards, Cleanth Brooks, and John Crowe Ransom.

The lecture will be the fifth in the series of programs sponsored by Arts Forum. Any suggestions for future programs will be welcomed by Beth Carr, Denbigh, Chairman.

### Swarthmore Prof. Reads Own Poetry

Several years ago Clifton Daniel reported, in the New York Times, the furor among British philologists about terms of assembly for cats. This was expanded into terms of assembly for birds and beasts in general, and a list ensued. Poet Daniel Hoffman happened to read the article, was struck by the phrase "an exaltation of larks", and wrote "The Lark".

Mr. Hoffman, now Assistant Professor of English at Swarthmore College, read "The Lark" among others of his poems, in a program sponsored by Arts Forum, Wednesday, February 12.

Opening with a poem entitled man said that the poem "is partially about poetry itself. One must define the ground one stands on before beginning to speak."

Complementing and elucidating the poems with stories of the experiences and physical circum-

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The All College Conference to be held on April 12th to discuss the question, "Can Democracy Survive in America?" will have as its main speakers both Clinton Rossiter and Henry S. Commager. Mr. Commager, a permanent professor at Columbia, is at Amherst College for this year. He is the author of several books, among them *The American Mind*. Mr. Rossiter, author of *The American Presidency*, is a professor at Cornell University. Both gentlemen will speak at the morning session of the conference. Mr. Rossiter will speak first, and, after a coffee break, will be followed by Mr. Commager's address.

The afternoon session will be a group of three panels, each composed of faculty, students and a guest speaker, and will discuss more specific aspects of the conference topic. A tea and a plenum to sum up the discussions will conclude the afternoon program.

In addition to the Bryn Mawr student body, delegates from other colleges and universities are being invited to attend the conference, and the faculty of these other colleges will also be welcomed.

Under the general chairmanship of Mariellen Smith, this conference will be the first in many years to which delegates from other colleges have been invited, and will therefore be on a larger scale than those usually held on campus. Further announcements as to program schedules and panel members will be made and a reading list for orientation on the conference topic will be available. With two distinguished guest speakers, and a timely and compelling question to be discussed, the Conference promises to be a rewarding and interesting program.

### Touring Classics Scholar to Speak

Professor A. D. Trendall of the University of Sydney, Australia, will pause in his annual trip around the world to deliver a lecture on "Pompeian Painting" on Monday, March 3, at 8:30 in the Common Room.

Known as "the flying archaeologist", Professor Trendall is a native of New Zealand, but held the Rome Scholarship in Archaeology in 1934 and received his M. A. from Trinity College, Cambridge, where he was a fellow for four years. For many years he was Professor of Greek and Archaeology in the University of Sydney, and is Honorable Curator of the Nicholson Museum of Antiquities (in Sydney) and of Classical Antiquities in the National Gallery of Victoria, Melbourne.

Professor Trendall was created Knight Commander of the Order of St. Gregory by the Pope for his publication on vases in the Vatican. Among his other works are *Paestan Pottery* and *The Shalal Mosaic*.

### Notice

The Department of Music invites you to a song recital by Fritz Krueger, tenor, Tuesday, Feb. 25 at 7:30 in the Music Room. Mr. Krueger is a noted recitalist and voice teacher in Philadelphia.

## Reviewer Finds "Alls Well" Is Mostly Well Freshmen Handle Tradition in the Grand Style

by Eleanor Winsor



Freshman show leads Edythe Murphy, Cathy Lucas and Perry Cotler take their curtain call, to the chorus "hey derry, derry".

Escapist tendencies seem very seldom to characterize a Bryn Mawr freshman show. Unlike their somewhat wearier sister class the freshmen have in recent years proved themselves ready to cope with all manner of learned problems, and close on 1960's reproduction of the intricacies of Greek chorus, 1961 has examined the problem of Shakesperian authorship. On the other hand, but again in contrast to their elder allies, the freshmen seem still to believe in possibilities of romance on which the juniors turn a cynical eye.

In choosing Shakespeare for the occasion of their show, the freshmen in a clever moment selected a theme which, in an ensuing tedium of non-clever moments, might have been exploited to the limit. To their eternal glory, they hardly exploited it at all. "All's Well That Ends" was handled with a light touch that made it as delightful to watch as it must have been to produce. Script, music, costumes and sets were all well-integrated parts of a well-directed and well-sustained whole. Whatever one may think of time-honored efforts to represent a love-interest in a class show, the freshmen established an atmosphere at the very beginning which could, if anything might, justify the romantic developments of their plot.

A lyric quality is perhaps the most difficult atmosphere of all either to produce or to sustain in amateur production. The lyricism of "All's Well" was rounded out by satire; and yet, the humour itself was light, subtle and with one notorious exception made excellent use of all its wealth of background material. The introduction of Shakesperian lines was timely and turned to the purpose of characterization rather than idle ornamentation. The academics in the audience had many a fine opportunity to laugh at themselves, although scholarship will no doubt manage to parry a skillful thrust.

Much of the show's atmosphere was created by the introductory scene in the Mermaid tavern, which displayed costuming and set to the best advantage, and took its cue from Dee Wheelwright's exceptional, and original ballad "Come My Love". The blocking of this scene was excellent, and the stage action well organized. If this finesse had been carried through to the love scenes, we might have been, although not convinced, yet relieved. Doubtless the intent of the romantic entanglement was humorous, for even the over-serious approach of the actors could not conceal an innate laugh. Despite the plot value of this interlude, and the full use of the possibilities of substitution and removed circumstances in the character of Shakespeare, the strain remained too great both for freshman actresses and for their audience.

Both the Lover's Duet and the Laments in themselves were pleasant, but perhaps there should have been but one instead of two love songs. We realize the temptation that arose from the apparent ability of the collaborating composers to write this type of music.

Fortunately, perhaps for the sake of the plot, the most consistently

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## College-Wide, Class Elections Will Be Conducted March 10-27

### Fulbright Awarded To U.G. President

Catharine Stimpson, a member of the class of 1958 has been awarded a Fulbright Grant for a year's study at Cambridge University in England for the year 1958-59. Catharine, who has been President of the Undergraduate Association for the past year is also completing an honors paper in English literature. In applying for her grant Miss Stimpson had to work both with the Fulbright committee and with Cambridge University directly which involved her taking Cambridge entrance examinations.

When Cambridge opens in October she will be a member of Newnham College, and will study either modern humor or W. B. Yeats under the noted Yeats scholar, Henn. Before then Miss Stimpson plans to attend the Stratford Summer School, in Shakespeare and Elizabethan Drama, for six weeks. Last May Day Dodie received the Sheelah M. Kilroy Prize in English Literature.

### College Receives Fellowship Funds

The International Nickel Company has given Bryn Mawr funds for a special fellowship to be known as the International Nickel Company Incorporated Fellowship. The annual value is \$4,000.00, of which 75% will be granted to a post-graduate fellow for the teaching of mathematics or science. The remainder is to be used by the college for such purposes as the appropriate officials see fit. The fellowship will be awarded for the first time in the 1958-59 academic year and will be continued for three years.

Dinners in halls continue  
Mon. Mar. 10  
Election of Self-Gov. president.  
Freshman meeting to straw ballot for First Sophomore to SG.

Tue. Mar. 11  
Election of Undergrad president.  
Junior Class meeting 5:00 to straw ballot for Vice-President of UG and SG.

Wed. Mar. 12  
Election of League and A.A.  
Sophomore meeting to straw ballot for Secretary of SG and UG.

Thur. Mar. 13  
Election of Alliance and Interfaith presidents.

Mon. Mar. 17  
Election of Hall presidents. All four classes in Taylor at 5:00 to meet Vice-President candidates for SG, UG, and first Sophomore to SG.

Tue. Mar. 18  
Election of Vice-President of SG. Secretary to SG, and First Sophomore to SG.

Wed. Mar. 19  
Election of VP to Undergrad, Secretary to Undergrad.

Thur. Mar. 20  
Election of First Senior to SG. Junior Class meeting.

Mon. Mar. 24  
Election of V. P. to League, Alliance, Interfaith, and A. A., Sophomores and Juniors.

Election of Sec. of League, Alliance, Sophomores only.  
Freshman Class meeting to elect First Sophomore to UG.

Tue. Mar. 25  
Sophomore meeting to elect First Junior to SG and UG.

Freshman meeting to elect Second Sophomore to SG.

Wed. Mar. 26  
Sophomore meeting to elect Common Treasurer.  
Freshman meeting to elect Second Sophomore to UG.

Thur. Mar. 27  
Sophomore meeting to elect Second Junior to SG and UG and if possible Two Juniors to A. A.

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## THE COLLEGE NEWS



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## A Reasonable Inquiry

It has come to the attention of The College News that there has been a certain amount of disappointment expressed on campus at the choice of *The Dark Is Light Enough* for the March College Theatre production. The reasons for this disappointment apparently are two: first, that the play does not have a sufficient number of subsidiary women's parts suitable for the less experienced actress; and second, that this will make one example too many of what might be termed, for want of a better phrase, the intellectual modern British drama—i.e. two Fry plays, one Eliot and one Shaw play, out of a total of nine productions given in three years. (The other productions presented in this time have been two Shakespearean "dark" comedies, one Greek tragedy, and two eighteenth century plays, one of which was a musical comedy.)

The News does not believe in interference with the function of individual campus organizations, nor does it believe in overestimating the value of casual criticisms of a passing moment. But we do think that there is some ground here for reasonable comment and question.

To begin with, it is necessary to acknowledge the high calibre and serious purpose of College Theatre work. There has been imagination, care and merit in each production; professional direction and student acting have usually combined to advantage in the various plays performed. And the three so-called minor productions put on this fall have been among the most successful things seen on the two local stages.

Furthermore it must be said that College Theatre has some very difficult problems to overcome or sidestep in the course of "doing" any play, problems which must influence its decision as to "what will be done next". Everyone realizes, or ought to, the physical limitations of Goodhart—it is huge; it is difficult acoustically, it is therefore virtually impossible to project plays and especially ones of the naturalistic school, successfully in it. Bryn Mawr and Haverford are both rather small schools, and consequently have comparatively few good actors; many of them may be unavailable at at one time for reasons ranging from those of health and academic pressures to prior commitment in class or other shows. By way of circumstances this all brings us around again to our first statement and to the two points given as the reasons for dissatisfaction with *The Dark Is Light Enough*. Even here two good answering points may counterbalance the original ones: first, that there are few plays that offer many women's parts, or even more than three or four of them; and two, that College Theatre, as one of its chief officers states, does concentrate on the Anglo-American tradition of drama, because this tradition is felt to be the most possible and most meaningful one for the people concerned; the "intellectual modern British drama" of course is very much a part of the tradition.

This last point concerns a matter of emphasis and policy which is certainly for College Theatre to determine. We should like to suggest, however, that there are many people on campus who would like to see College Theatre run the risk of a few interesting failures (and perhaps win some notable successes) by trying more productions outside the Anglo-American grouping altogether; by once again doing something from the younger half of the tradition; or by drawing upon the Irish playwrights. We wonder if feasible plays might not be found (and this remark is made after consideration of the limitations mentioned above) by such authors and in such areas as: Pirandello; Ibsen; the Russians (Chekov for instance); the Irish school (especially Synge and O'Casey); American playwrights such as Williams, Wilder, O'Neill and Miller, in the French classical drama—either comedy or tragedy; Anouilh; Cocteau; Garcia Lorca; the Greeks; Brecht; and of course, within the British tradition as well, from Webster to Wilde. If plays by any of these authors could be done, we should like to see them. In addition, a number of the plays the writers above represent do have more roles for women than does *Dark*—which everyone would probably grant to be an advantage.

In conclusion it would seem that the basic problem here is less one of exclusion than of inclusion. It is not suggested that the Fry-Eliot-Shaw never be done, but rather, that examples of their work have recently been staged here, and that a change of pace would now be timely.

## The Porlock Portfolio

by Gretchen Jessup

Of course we were really intending to write a few timely words of solace and suggestion about a reborn in on ice-edged analysis; pages which so incontrovertably prove no to rhetorical questions of the "Should A Woman Waste Some Man's Valuable Chance For Education, By Attending College (instead of Him?)" nature. (Please note meaningful ambiguity (despite dubious construction) of cited topic.) We looked forward eagerly to a searching stare at the Bryn Mawr Reformed College of the thus-enlightened future. Its entrance requirements would gradually have grown more and more stringent, till at last the faculty would be faced with the only really qualified student body in Bryn Mawr's history: a group of eleven male graduate students (one for each department as far as they'd go, and the left over departments to go on sabbatical). As one can see, there are indeed many interestingly frightful situations raised by this reactionary . . .

Well, this is what we might have written, and very vital it obviously is too, but somehow or other the snow kept breaking in. Naturally no one really writes about the weather, we said as the snow piled up higher and higher on our window-sills, all six of them. Naturally, we agreed with ourself firmly some two inches of unwritten-on white later. The whole thing is hoakum, buncomb, and hoax, and the weather man will melt it tomorrow.

But after about ten inches and a stiff wind of this folly even the most blinkered one-purpose columnist would be given pause, and since at best we are only a bemused, easily interrupted type, and a push-over for the present, we had surrendered to the liter-

ary pull of the rambunctious snow-flake some inches before. The artistic possibilities of Blizzard rushed to mind, with a cross-bred mixture of gothic tale and yellow journalism, stimulated by Storm Rescue Distress Drama and Human Interest, not far behind.

So anyway, after a bit of thought, we decided that any really worthwhile storm column has a favorite scene (ours is a medieval one of Saturday night, of dark elaborate figures in evening dress trudging single file through snow, with the library dim grey on the left); a heroine (she is anonymous and spent the night in a Baltimore train station, or perhaps in one in New York); a motto (heard in the hall, Saturday night at 8:55, ten feet from the phone booth: "Al, where are you?"); and an after-math (left-over, snow-covered cars behind Merion, by Rhoads, and Taylor). This perhaps doesn't say too much directly about the Storm Rescue Distress, etc., side of the thing; but to anyone familiar with the objective correlative (cf. T. Eliot), with the oblique, spot on the wall and infer the table or ink pot theory (cf. V. Woolf), as we have been since early last week, this will all be very implicative (-tory?).

This still leaves an exceeding important matter to be attended to, i. e., the naming of the storm. This is a difficult question, but a thoughtful answer may be nabbed unaware by two simple means of approach: a) what for a storm was it? b) what to entitle it? Every self-respecting hurricane has a name, so why not a decently self-confident—(point a not yet determined)?

A, we feel, is to be completely settled by reference to the weather and to a recent *Manchester Guardian*; that of January 20, to

## Movies: Bonjour Tristesse

by Liz Rennolds

"Just to see what it's like . . ." we tell ourselves when we pick up these much discussed, much condemned best sellers. "As a scholar, I must search the not-so-obvious symbolism, the psychological implications of these paper-backed idols that have gripped my poor ignorant contemporaries. There must be more to this than meets the eye." And we sit down, read, and realize that after having sensuously and humanly enjoyed what met the eye, there remains little to be discussed in intellectual circles.

Such a novel was *Bonjour Tristesse*. Let's face it, did we read it for intellectual reasons or are we too to be condemned as part of the "poor ignorant" present-day reading public? I'll stand on the fifth amendment.

But to get away from the What-Sagan-Means-to-Me vein and into the problem at hand, it seems necessary to enlighten (or repel) somebody somewhere as to the nature of "Bonjour Tristesse" . . . cinematic adaptation.

"Nature" . . . humm, that's well put. Because if you like nature in all its nice raw implications, (it becomes necessary to forget the Creator for a while here) well, you've got it! Oh, sure . . . there are pine trees, there's the beautiful blue sea, there's even sunshine. But it is rather difficult to forget what goes on under the pine trees, what the car looks like being pulled out of the blue sea, and what the sunshine does to that horrible blonde's skin.

Since the book doesn't exactly lend itself to a movie adaptation, little can be said in its favor. The movie does leave one with that same awful taste in one's mouth . . . a sort of pity and wonder about

these people with such strange, twisted values. That, however, seems to be all that the two presentations have in common. Even the base elements (amazingly uncensored) were embarrassingly dull.

Characters? Well, somewhat interesting. It looks as if Jean Seberg is destined for bigger and better failures. After a nice let-down from the Joan of Arc build-up, she outdoes it with this one. (Nor does the crew cut help any). I suggest she try Junior Miss; she has an awfully pretty face. David Niven, as her father, was wonderful. David Niven usually manages to be so, I think. It was almost pathetic to see him next to Miss Seberg, he living his part . . . she slowly killing hers. Deborah Kerr, in all her fragile British-ness, was quite out of place. Her established successes in Hollywood and what they have done for her camera presence were all that saved her. Seems as if someone should have thought of giving her seeds of beautiful clothes to parade around in . . . as is usually the case when our heroine is a dress designer. Even this was missing.

The black and white to color transition was too obviously symbolic to be effective. (Much about the movie lacked subtlety . . . ahem). The only person who seemed to benefit was the torch singer in the black dress . . . it was blacker.

In the book much of the appeal was in the author's subordination of the setting to what was going on in the mind of Cecile. This charm was completely lost in the movie. The flashy Hollywood-type setting distracted the viewer's attention a little too much.

May I suggest "Raintree Country"?

## Letters to the Editor

## News Readers Irate At Review of Exhibit

Dear Editor:

We resent your reviewer's flip-pant attitude in her article on the Picasso Exhibit. Aside from her purely extraneous remarks, her personal feelings about the attractiveness of Picasso's subjects are irrelevant to the exhibition.

She says nothing definite about any of the paintings except to refer casually to the subjects as lolling, vacant eyed, or compositions of This or That, words which do not adequately describe either the actual representation or its purpose. She says nothing that differentiates Picasso from any other artist.

Appropriateness is sacrificed to cleverness. The *Demoiselles d'Arignon* is indeed one of the earlier cubist paintings, but the only jumping the exhibition does is from 1906 to 1907. The museum displays *Guernica* excellently; it is foolish to consider its central location only as an enticement. Your reviewer evidently wishes she could have beaten the Louvre sprinter.

Sincerely,

Thao Stillwell '59  
Debby Ham '59

be precise. There, in a short exploration of "concertina" weather-words of the "smog" type, we found our term. It was squeezed in among rival concertinas such as "frost-fog" and "fog in equal parts", fizzle—a kind of foggy mist with drizzle, and "klog—"killer" fog"; but it managed to preserve its basic quality of apt dignity: "snizzard—a (snow) blizzard". We consider Saturday's excitement to have been without doubt a snizzard.

This leaves us with one unnamed snizzard on our hands. As a member of the class privileged to come in with a hurricane and go out with a snizzard, it is a pleasure to name this storm, on the principles which won out for Hurricane Hazel over such possible, yet feeble contenders as Hurricane Jennifer, Zoe, Eulalia, or Madge: returning momentarily to the archaism "blizzard" for literary purposes we considered Blizzard Bertha, Beryl, or even Brobdignag. But at last, with reference to a notable freshman show and a notable animal, we settled on the only conceivable choice, "Blizzard Bucephalus."

## Interfaith

The chapel speaker this Sunday is Dr. Hans Hofmann, Associate Professor of Theology at Harvard Divinity School and Director of the Harvard University Project on Religion and Mental Health.

Dr. Hofmann, born in Switzerland, has studied theology, philosophy, psychology, and psychoanalysis at the university of Basel, Zurich, Geneva, Paris, Marburg and Princeton. His principal teachers in theology were Karl Barth, Emil Brunner, and Rudolph Bultmann; in philosophy, Karl Jaspers and Jean-Paul Sartre; in psychology, C. G. Jung and Jean Piaget.

His past activities have included the Deanship of the University Chapel of Zurich; lecturing in systematic theology and psychology of religion at the University of Zurich; being a member of the research staff in social and educational psychology of the International Red Cross and UNESCO. More recently he has engaged in research at Princeton University, and has taught systematic theology and psychology of religion at Princeton Theological Seminary. He assumed his present duties at Harvard on July 1, 1957.

Dr. Hofmann's first English publication is *The Theology of Reinhold Niebuhr*, published by Scribner's in 1956.

The topic of Dr. Hofmann's sermon this Sunday will be "Evan Vital".



## Coming Arts Night To Present A Varied Program of Student Talent

Complete with chamber music and folk songs, T. S. Eliot and Restoration Comedy, modern and Mexican dancing, Arts Night will be presented on Saturday, March 8, at 8:00 in Skinner Workshop, in time to co-ordinate with Haverford's Junior Prom.

Under the direction of Kathy Kohlhas, with Cathya Wing as assistant director and Anne Farlow and Anne Sprague as musical advisors, Arts Night offers an opportunity for the performance of original works and encourages creative activity in the arts.

"The Thirteen Clocks", James Thurber's modern fairy tale, will be interpreted by the Dance Club led by Leora Luders. In addition, Leora alone will dance to music by Prokofiev, accompanied by Jennifer McShane playing the flute.

"Sweeney Agonistes" by T. S. Eliot, will be directed by Martha Smith. A dramatic poem in two fragments, "Sweeney Agonistes" is between the level of the Sweeney poems and Eliot's plays; its problem centers on one character who has more insight into life than do the other characters in the play, but who has not perception enough to see the positive side of existence. In directing it, Martha is interested in producing an almost musical effect with vocal tones and rhythms, while its two songs will have an original vocal arrangement. The cast is composed of four men and four women.

Headed by Madame Agi Jambor, the Chamber Music Group will play from its repertoire. The Group, formed early this year, has been working conscientiously and performed in last Sunday's Chamber Music Concert.

Beth Carr's story, "Portrait of a Witch on Her Last Day", which was published in last year's Revue, will be given as a dramatic monologue by Kathy Kohlhas with original music by Bob Benjamin.

In addition, there will be several shorter acts, whose precise nature has not yet been decided. They will probably include Mexican dancing, singing, and a short excerpt from a Restoration drama.

A selection of folk songs presented by three singers—Dee Wheelwright with American and foreign songs, Beth Alexander with Negro and Blues, and Dick Kelly with Old English and Med-

ieval ballads—will close Arts Night.

Sue Jones is Stage Manager, Ellen Thorndike is in charge of lights, and Lynne Levick is head of publicity. The sets, which are designed by Patty Blackmore, will be basically dark with conservative application of brilliant color.

## Blizzard Augments Weekend Festivity

by Judy Stulberg

A mug, a program, plus two wastebaskets and two teapots of flowers and a nine foot string of cards, are almost all that remains of freshman show weekend. The Class of '61 has received its third, and happiest, welcome and freshmen, released from rehearsals and Hell Week chores have returned dedicatedly to classes.

Memories of the three days are still strong. Friday night, after the dress rehearsal, Radnor opened its doors. The People's Party offered a kick chorus and songs by Octangle. Punch was served to the comrades who braved the cold to join the party.

Saturday dawned clear and cold, soon a few flakes drifted down adding a wintry charm to the mid-winter weekend. The snow continued all afternoon, dates arrived late and some didn't arrive at all. Bryn Mawrers began to worry about the fate of satin shoes and the hema of dresses.

At show time three members of the cast, and much of the audience, hadn't arrived. The curtain was held while the kick chorus was rehearsed in its reduced state. The show was then presented to a snowed audience.

After "All's Well" had ended most people made their way to the gym. In the coatroom many exchanged boots for pumps and proceeded to the gym, transformed for the "Love's Labours Lost?" dance. Red and white streamers were twisted to form a bird cage. At one end the "Infirmary Five" had begun to play highly danceable music. Tables had been set up for those whose dates were too tired, or unable, to dance.

The fencing room, in brightly lit contrast, offered punch and cake. Octangle and Octet sang. Among the Octangle numbers was "My Funny Valentine" joining the general Valentine's Day feeling of the night. Members of the cast sang songs from the show. After fox trots, waltzes and a Charleston, people began to retire to the Open House at Merion.

Entry was over the moat and down a flower lined hall. In keeping with the "Mid-Winter's Nightmare" theme the showcase was furnished with grotesque masks, a vampire and a heavy black cloud. The windows provided views of the snow covered parking lot and several interred cars. Guests sat on cushions in the showcase, stood in the halls and gathered in the "silent study" for coffee and donuts. And still the snow came down.

Dates who were stranded aleep in Goodhart—or took the 12:10 local into Philadelphia. At three-thirty Merion girls began to bring down pillows and blankets for dates who were unexpectedly spending the night on campus. And still the snow fell.

Sunday saw men in tuxedos talking to girls in slacks and sweaters, leading a very unreal atmosphere to the morning. Although there were many extra people at lunch, the locals were running on schedule and for many couples the weekend was over.

The coffee hour in Penn West was probably a success. This reporter tried to get there, but couldn't find a path.

"All's Well that Ends"; and the snow has stopped.

## BMC Theater To Present Fry Play March 21 and 22

March 21 and 22 have been the dates set for the Bryn Mawr-Haverford production of Christopher Fry's *The Dark is Light Enough*. This was the announcement made recently by Adrian Tinsley, president of the Bryn Mawr College Theater.

The play will be directed by Robert Butman, who was at one time secretary to Mr. Fry. Sue Gold will be the assistant to the director. Sets for *The Dark is Light Enough* have been designed by Bill Bertollet of Haverford and the set director is Kate Jordan.

The complete cast list has not yet been posted. Those playing the main characters, however, include:

The Countess Rosmarin Ostenburg, Jinty Myles.

Her daughter Gelda, Pamela Wylie.

The maid, Barbara Northrop.

Richard Gettner, Kenneth Geist.

The Colonel, Harvey Phillips.

Peter, David Morgan.

## 1918 . . .

Then, as now, within the halls a remark concerning stress and crisis in the heating system might well be heard. Shortage-of-heat troubles are far from new, though the reasons for them may change. In the January 10, 1918, issue of *The College News* the situation was duly noted. "Not an extra piece of coal is used by the college for lighting under the present system of heating . . . Students can conserve heat by turning off the thermostats when the windows are open. The authorities at present hope that the college will be able to get through the winter without having to shut down on account of lack of coal."

There are obvious analogies and comments but we shall leave them to your imagination.

1918 will probably be remembered as the year America entered World War I. Let no one say Bryn Mawr College didn't take note of this fact. Headlines in a *College News* of that year ran like this: "Why English Women Outstrip American in War Work" or this one which headed an editorial: "No More Rice For Brides Is Latest Hoover Decree."

In a later issue, the college takes official note of the wartime frugality. "Gym Closed To Save Coal. All Thermostats Set At 65" (Hmmmmm) "Management Reduces Light on Reconsideration of Fuel Problem" (How long, oh how long!) "Fuel Order Closes Press, Exams Out Just In Time" (Too bad the blizzard didn't get here a few weeks earlier)

The following notice in *The College News* appears to bear out a theory held by this reporter that ingenuity is a quality inherent in all those who attain that exalted position of becoming a member of the Sophomore class: "Comfort For The Meritless" Sophomores Reopen Insurance Bureau.

An insurance office for merits has been opened again this year by . . . '20 and

'20. By payment of \$.25, a student can reserve the right to a share in the company's profits should she not make the necessary eight merits at mid-years. As soon as all returns are in from the examinations the directors will subtract one-third of the receipts and divide the rest among the meritless shareholders.

Last year the investment paid 320 percent or \$.80 on the quarter. (Quick, someone, what's a merit?)

## Summer Jobs Varied, Enrich Experience and Bankroll Too

Editor's Note: This is the first of two articles on summer jobs.

by Miriam Beames

With the increasing cost of attending college, the desire for summer jobs has risen steadily, so that last summer roughly two-thirds of Bryn Mawr's student body held jobs. The average earnings were around \$360. The types of work varied widely (with ingenuity and/or pull, it seems possible to land almost anything), but as usual, office work was by far the most popular, while scientific and technical work was most lucrative.

Again, the time for getting applications in has come, so as a help to prospective employees the *News* has talked with students whose summer activities ranged from the typical to the unusual.

### Music Camp

Blair Diasette '59 spent two months of the summer as a counselor and unit leader for intermediate girls at the National Music Camp in Michigan, a vast organization like a resort, which included about two thousand students from third grade through college age. The job (which Blair obtained through the Bureau of Recommendations) required a minimum of one year's counseling experience and paid \$250 plus room and board (about average salary), but by the time travel costs were subtracted, it could scarcely be considered very profitable. Blair, however, recommends it highly as a stimulating vacation experience. As a counselor, she taught sports (junior lifesaving, tennis, and volleyball), while her unit leader duties included supervising the activities of five cabins, and occasional office work. The counselors who had twenty-four hours off a week, lived with the campers and shared their activities. There was free time during the day, and every evening some sort of entertainment (concerts, plays, operettas, or ballets) was offered.

### Waitressing

Waitressing, usually in resort hotels, paid the second highest average, with earnings around \$450 for the season. Arleen Beberman '61, who worked three months in a resort hotel in New Hampshire's White Mountains, got her job through an employment agency and received about \$600, but felt that this sum could have been increased to even a thousand if the hotel had not been catering to conventions, which pay a standard tip. Her basic salary was \$40 a month plus room and board, a fairly normal wage.

Living conditions were excellent—instead of the usual eight people to a room, there were only two, and the food was fair. It was also easy to sneak food from the dining room (standard waitress practice). There were no days off (another standard waitressing procedure) but in slow periods waitresses might have an occasional meal free. In their limited free time, the staff could attend movies with the hotel guests, swim at their own beach on the lake, and go to weekly dances. Arleen feels that financially waitressing is excellent, but that a girl must know her physical strength and be careful not to overwork; not only is the work strenuous, but also there is a tendency to react from it by spending free time in violent activity. She felt, too, that a waitress should pick her associates cautiously—resort employees do not always make the nicest companions.

### Office Work

Office work, which generally presupposes typing, yielded an av-

erage pay of \$431 for two months; the higher paying jobs are generally obtained through pull. The author '59 worked in the head offices of Safeway Stores for close on four months, earning nearly \$900 before deductions. It was a standard eight-hour day minus morning and afternoon coffee breaks, with forty-five minutes for lunch. Since the offices covered two floors of a large building, the management hired several college students to replace vacationing employees, and it was unusual to hold the same job for more than three weeks. The work ranged from posting to straight secretarial, with typing from a dictaphone, and while it was almost invariably monotonous, the changes from office to office (fruit, vegetables, general accounting, sugar, fish) made it bearable. Also as a result of the frequent shifts, it was possible to learn a great deal about the functioning of a large corporation. The working conditions were pleasant, and the atmosphere was friendly, even if going to college automatically classed you as a "brain" among the other office workers.

### Hospital Work

As a hospital worker, Penny Eldredge '59 worked both on a volunteer basis and as a paid nurse's aide. Paid hospital workers generally receive from \$40 to \$45 a week (\$60 is a rare maximum) and work an eight hour shift, with time off for lunch when it can be spared. Although Penny doesn't consider the work exciting, she did have an opportunity to learn hospital techniques, and the shortage of hospital personnel made it possible for her to choose her work area (clinic, maternity, post-operative, therapy). A volunteer aide's tasks are much the same as the paid worker's (that is, taking temperatures, pulses, changing beds, feeding patients, cleaning bed pans), but she has more freedom in her hours, and is not dependent on the staff's decision to take a day off. Penny warns that a hospital job is not a good idea for anyone with a weak stomach—the nurse's attitude must be strictly clinical.

### Friends Service Committee

Volunteer work with the American Friends Service Committee in Mexico has recently been a popular summer activity for Bryn Mawrers; though it costs \$150 for the month plus transportation to and from Mexico, those who have gone consider it a worthwhile experience. After a three or four day orientation period, the group, generally consisting of about sixteen boys and girls, settles in its village, somewhere within a hundred miles of Mexico City. The girls may assist public health programs (dusting with DDT, vaccinating babies, and helping in clinics), teach classes in sewing or arts and crafts, while the boys usually work on construction projects. The group's living conditions are "fun but primitive" according to Kate Collins '59; they occupy a village-type house with no electricity and rarely running water, and share the housekeeping duties. There is enough free time to plan weekend excursions to beaches or neighborhood towns' fiestas, and daily activities include swimming, picnics, horseback riding, and parties in general. Although a knowledge of Spanish is not required, it is helpful, since the people (who regard the group as "halfway between friends and a three-ring circus") are interesting to chat with. Applications for work with the Committee should be made immediately to 20 South 12th Street, Philadelphia.

## Four Films Seen By Dance Group

by Lynne Levick

Dance Club under the auspices of Arts Council presented four films on February 17.

The presentation was designed to show aspects of various types of the dance. Leora Luders, head of Dance Club, spoke briefly about the background of each feature.

The first film exemplified the primitive dance form. Jean Leon Destiné portrayed the Witch Doctor, in a native dance of Haiti. This kind of expression uses a great deal of ritualization of movement. It depends on rhythm and on the beat of the tom tom primarily. The obvious limitations of filming such a subject were poorly dealt with by the producers, however. The difficulty in keeping the necessary continuity between tom tom and performers created insurmountable obstacles for the camera man and, although body movements were seen in detail, the dance as a whole series of patterns was neglected.

The second film was representative of western classical form. Galina Ulanova was seen in excerpts from *Swan Lake*. Here again the choice as representative of a mode of dance was excellent. The dancers performed with fin-

Continued on Page 6, Col. 4



## Election Procedure

Continued from Page 1, Col. 4

Election committee consisting of: Class Officers and two elected members from each class except Seniors. This committee is responsible for distributing and tabulating straw ballots.

### Selection Of Candidates

At a class meeting the election system will be reviewed and the class handed a mimeographed list of the class. They will mark from four to eight (invalid if more or less) people that they would like to see run for the office in question. The next day they will return the ballot to their Class Hall Rep who will take them to the Junior President by 1:30. The election committee will tabulate the ballots.

The organizations: League, Alliance, the Athletic Association, and the Interfaith Association, will prepare the list of selected candidates for the class. These lists are merely suggestions. There will be no recommendations from the SG and UG Boards for the presidents of the two organizations, but in the Junior meeting, possible candidates will be suggested and discussed before straw balloting.

### Presentation Of The Candidates

The College News will put out a special election issue. It will contain a list of the candidates, lists of their activities, their statements, and pictures of the candidates.

Candidates for the presidency of organizations plus the out-going officers will visit in each hall. They will eat supper in the hall and stay for coffee and discussion in the hall afterwards. The hall president and the out-going officers will be responsible for introducing the candidate. The nominees will not be required to make formal speeches.

Other college elected officers will be presented in class meetings (all four classes will meet in Taylor at 6:00 the second Monday of elections) and the out-going officer will describe the office and introduce the candidates.

### Voting

The names of the candidates will be listed alphabetically for the final vote will be cast in the halls. Students will vote in preferential order.

Officers That Are College Elected Self-Gov.—President, Vice-President, Secretary, First Sophomore Member.

Undergrad — President, Vice-President, Secretary.

League—President.

Alliance—President.

Interfaith Association—President.

Athletic Association—President.

### Number Of Meetings

Seniors .....	1
Juniors .....	7
Sophomores .....	8
Freshmen .....	5

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## Events in Philadelphia

### Theatre:

The Diary of Anne Frank—Frances Goodrich and Albert Hackett dramatization, with Joseph Schildkraut and Abigail Kelloge, returns to Walnut Monday, the 17th.

Blue Denim—James Herlihy and William Noble play, with Chester Morris, June Walker, Carol Lynly and Burt Brinckerhoff, continues at Locust Monday the 17th.

Who Was That Lady I Saw You With?—Norman Krasna's comedy with Peter Lind Hayes, Mary Healy and Ray Walston, continues at Shubert Monday the 17th.

Visit to a Small Planet—Gore Vidal's comedy with Cyril Ritchard and John Alexander continues at Forrest Monday the 17th.

### Musical Events:

The Coronation of Poppa—American Opera Society version of Monteverdi work with Leontyne Price, Robert Rounsville, Mariquita Moll and Donald Gramm, presented by All Star Concert Series at Academy, Thursday evening.

Philadelphia Orchestra—Eugene Ormandy conducting; Emil Gilels pianist, at Academy, Friday afternoon and Saturday evening.

### New Films:

The Gift of Love—Domestic drama with Lauren Bacall, Robert Stack, Evelyn Rudie. **Goldman**, Wednesday.

The Lady Takes A Flyer—Aerial marriage, with Lana Turner, Jeff Chandler. **Mastbaum**, Thursday.

### Current Films:

Don't Go Near the Water—Service comedy. **Arcadia**.

Doctor at Large—British comedy. **Bala**.

Search for Paradise—Cinerama adventure. **Boyd**.

Peyton Place—Scandal in a New England town. **Fox**.

Mon on the Prowl—Suspense drama. **Steel Bayonet**—War drama. **Goldman**.

Bonjour risette—Francoise Sagan's story of an amoral teenager. **Mastbaum**.

Raintree County—Civil War drama. **Midtown**.

Sayonara—Michener's East-West romance. **Randolph**.

Street of Shame—Japanese anti-vice drama. **Spruce**.

Witness for the Prosecution—Suspense thriller. **Stanley**.

Legend of the Lost—Shock in the Sahara. **Stanton**.

## Bureau of Recommendations

### Job Notices

Recruiting Representatives of Next Week: Please sign for appointments at the Bureau.

Wednesday, February 26th: Bell Telephone Laboratories, Summit, New Jersey: Mathematicians and Physicists, occasional Physical Chemist; Seniors and graduate students for permanent positions, juniors for summer.

Thursday, February 27th: American Cyanamid Company — research laboratories at Bound Brook, New Jersey; Pearl River, New York; Stamford, Connecticut; plants in 34 areas.

Chemists: Seniors and graduate students for permanent positions, juniors for summer.

Other Jobs for Next Year: Please see Mrs. Crenshaw.

City of Philadelphia: Positions of many kinds. Management Trainees — open to AB's of any major; chemists; statisticians; etc.

Atlantic Refining Company, Philadelphia: Secretarial training program. Shorthand and Typing necessary before application. Beginning salaries, \$315 a month. Program leads to executive secretarial positions.

United Aircraft Corporation, East Hartford, Connecticut: 1) Engineering Aid positions for graduates of any major who have an aptitude for working with numbers. Beginning salaries, \$310

a month. 2) Computing Analysts — some college mathematics necessary. 3) Librarians. At least two years of physics or chemistry.

A representative will be very glad to come to the college if students are interested. Please leave your name at the Bureau if you would like to see her.

University of North Carolina, Chapel Hill: Graduate assistantships in the dormitories—like the warden positions here. Board, room, and tuition in the graduate school. See the notice posted on the Bureau bulletin board.

Indiana University, Bloomington: Graduate internships in student personnel. Room, board, and tuition. Notice posted.

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Dinner .....	5:30 - 7:30 P.M.
Sunday Dinner .....	12:00 - 7:30 P.M.

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## Freshman Show Review

Continued from Page 1, Col. 5

outstanding performance of the show was that of Cicca Duran-Reynolds as Longfoot the ghost-writer fool. Cicca from her first appearance skillfully prepared for the climax of her role by an expert command of action and subtly pointed gesture.

The costume committee accomplished a part of Cathy Lucas' performance as figure of the bard even before she appeared on stage. Thus it was difficult to determine at what moments she was really acting, and at what times merely taking advantage of her appearance. Such a role presents the greatest of all acting problems, and Cathy rose above them surprisingly well, perhaps the most effectively in Shakespeare's unassertive moments when he was neither a lover nor a director but a mere Elizabethan figure. The portrayal of a character who could not speak originally but only "plagiarize himself" was intriguing, both as created in the script and by the actress as a historical fantasy.

In this capacity for quasi-historical recreation, Edythe Murphy's Ben Jonson disappointed expectation. While the suggestive function

of Edythe's role was competently handled she did not depart on an original character tack of her own, and lost some of the spirit which might have sparked her performance.

Among the non-topical characters both Angelina, and the student Anne caught their spirit from the personalities behind them. Perry Cotler's school girl pertness saved the plot from unfortunate sentimentality. Her actions in her rather unusual situation were extremely natural; she kept her feet on the ground; (except when swinging them too casually from a table top). The latter was the only one of her actions calculated to preserve a twentieth century manner in Elizabethan dress, however, which failed to suit her role. Besides, Perry had a charming voice and one adapted well to the variety of her songs.

Dee Crispin as Angelina was a universal, rather than an Elizabethan flirt, lacking the earthiness of the tavern classic, Doll Tear-sheet, but her coquettishness was effective, and she acted well with Ginny Vaughan as the first fool.

Continued on Page 6, Col. 1



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## Co- Or No Existence Asks Wells in Current Events Lecture - "Two American Elections: 1858-1958"

"Shall there be co-existence or no existence?" This was a question posed by Mr. Roger Wells in his talk "Two American Elections: 1858-1958" in the Common Room last Monday evening.

Mr. Wells, continuing along the same lines, said that although the negotiations with Russia have proven unfruitful in the past, we should continue them; our only other alternative would be no existence. Not only should we continue to meet, but our meetings should be more frequent, he remarked. Even if the big questions are not solved at first, some progress can be made in smaller areas; then perhaps later we can attempt something like disarmament. Mr. Wells expressed his approval of the exchange of people which was recently announced between the U. S. and Russia.

The basis for comparing the two elections, according to Mr. Wells, lies in the fact that both were off-years (no president is being or was being elected) and there are and were many important issues at stake.

In 1858 the issue was slavery;

Lincoln and Douglas were debating. Concerning those debates, Mr. Wells remarked, "they were the most important debates that ever took place in America history." He stressed the fact that in these debates both men "attacked issues squarely."

Today the issues are the conflict between the free world and the Communistic one, desegregation, and a sinking economy. Mr. Wells said that although we had a Democratic legislature, the people still blame the president for the recession. He pointed out that most people regard the president as a "great white father"; in times of trouble, he is a natural target for all. This recession, Mr. Wells continued, is not good for the party in power; further, "the arrival of prosperity may not be soon enough."

In addition to this, Mr. Wells explained that the party holding the presidency almost always loses seats in both houses. In the Senate with 49 Democrats and 47 Republicans, there are 21 Republicans and only 12 Democrats to be elected, he added.

Mr. Wells, as further proof the

Republican party would have rough going in '58, cited Little Rock, the Farm Program, and the plans to have the state take some of the burden off the federal government in financial matters. He called this plan "not realistic" at the present time with both state and federal tax revenues falling off.

In the brief question and answer period which followed his talk, Mr. Wells was asked if he thought any person would face up to the issues squarely as the candidates in 1858 did. He said he expected no one to face issues squarely, but added, "I would like to see some non-partisan group, such as the League of Women Voters, try to nail candidates down."

"I think it will be an interesting election," he concluded. Mr. Wells was introduced by Jacqueline Winter.

### LOST & FOUND

Lost and Found, located in Taylor basement by the Bureau of Recommendations, is open daily from 1:45 to 2:00. Among its current collection are many scarves and gloves, several pairs of glasses, and a few sweaters.

### Flu Vaccine

If you signed for flu vaccine, don't forget the shot, Thursday between 1:30 and 3:30.



System Service Representative Mary Bayer, like many other graduates, came to IBM directly from college. Here this Bryn Mawr '56 graduate tells you about an exciting new career for college women in the rapidly expanding field of electronic business machines.

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"What impressed me most about this job, as it was described to me at Campus Interviews, was the variety



Discussing procedure with client

of the work I would be doing as a System Service Representative. I didn't want to be tied down to routine office work, and I didn't want a secretarial position. As I had not been technically trained, other companies would not offer me any kind of a job which involved initiative and responsibility. IBM was not only willing to train me but offered a

wide variety of business experience—and at a good starting salary."

### Receives extensive training

Mary Bayer first received 16 weeks' training in Machine School at the Company's New York City Education Center. Here she learned the basic principles of calculators and accounting machines—the same principles that are used in the most advanced electronic computers. Following her training in Machine School, she attended Application School in Endicott, N. Y. This she describes as "a kind of finishing school for System Service Representatives. You learn how to apply IBM systems to a variety of business and accounting procedures such as inventory control, accounts receivables, payroll and many others. Our courses were conducted by excellent instructors with many years of field experience."

### Learns about many businesses

In less than six months as a System Service Representative, she had worked with an impressive list of customers.

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## In Spite of Diapers, Demerits Freshman Hell Week Not Hell

by Lois Potter

Once again the sophomores have failed. No freshman has committed suicide, appalled at the prospect of filling the cloisters with water from the swimming pool. Wearing diapers to class has not resulted in mentally retarded students. In fact, to state the full, horrid truth, the freshmen seem to have enjoyed hell week.

Comments that should make any true sophomore shudder were heard throughout the halls: "I just loved getting up at 5:30 Saturday morning!" "It was such fun crawling upstairs on hands and knees!" "Oh, hell week was heavenly—especially in our hall."

### Winnie the Pooh in Rock

As usual, each hall had its own theme and rules. Rockefeller, which, along with Rhoads, also took charge of East House freshmen, was the most lenient this year, with its genial Winnie the Pooh characters. Freshmen were required to greet sophomores with "Tiddely pom" when the weather was cold and "Oh pooh," when the weather was hot, which, considering the state of the weather, did not place them under a heavy burden of choice. The traditional

last will and testament and impersonations of upperclassmen were continued this year, and akits were performed at dinner.

### Rhoads Horticulturists

The Rhoads freshmen, who were young plants being tended by the sophomore horticulturists, will be remembered for their little pollen bags and the waltz of the flowers which they performed in front of Taylor. At the sight of a horticulturist they had to wilt, and remain wilted until ordered to bloom, or until rigor mortis had set in.

### Glory, Glory Evolution

Another biology-inspired theme was used in Pem West, where the freshmen were laboratory specimens. They entertained at meals by locomating and reproducing as commanded, and by a spirited rendition of that grand old tune, "Glory, glory, evolution."

### Childhood Themes

In Denbigh, where nursery rhyme themes dominated, the freshmen were obliged to be the heels on the sophomores' shoes, to greet them from a recumbent position, and to go to class in costume appropriate to the characters they portrayed. Childhood themes also appeared at Merion, where the young ids were given classes once a day by the egos, asked to narrate and interpret dreams, and to perform skits whose fascinating titles included "Freud in Color" and "My Fair Id" (with original lyrics).

### Shakespeare in Radnor

Taking its cue from the subject of freshman show, Radnor turned its freshmen into Shakespearean personages. Meals were thus enlivened by confidential reports from Lady Macbeth on "Why I always use Jergens' Hand Lotion," and from the three witches on "Why cottage pudding with lemon sauce should be substituted for eye of newt and toe of frog," "Why eye of newt should be sold in bookshop," and "Why Haig and Haig should be sold in bookshop."

### Customer Is Right

In Pem East, where the customer is always right, the freshmen were salesmen, required to answer the phone with the words, "Salesman X speaking. To whom do you wish to speak? We aim to please and our prices are low." They delivered singing commercials, recited the menu in loud, cheery tones, and told everyone of the great advantages of "new Mum with rubber cement" and "sawdust, for the person who likes a dry, dry Martini."

### Freshmen Rebellious

There were rebellions, of course. Radnorites, told that they were going to be carried off screaming to Villanova, dressed for the occasion in three layers of make up designed to render them unrecognizable. (For this offense, they each awarded 8.691 demerits.) Denbigh, regardless of what it was asked to sing at dinner, always responded with "Davy Crockett." Pem East freshmen, probably the most rebellious of all, rang the sophomores' buzzers at 4:30 in the morning and settled down to watch them come bursting through the pages of the "Philadelphia Inquirer" which had been fastened across their doors. The freshmen and sophomores, nevertheless, continue to speak to each other. Things simply aren't what they used to be in the good old days. Were they ever?



## More Freshman Show Review

Continued from Page 4, Col. 5  
Caspar.

Mag Parlin, Alice Powley, and Judy Stulberg were better witches than Globe actors, although between the two they effected a certain not-uneffective, stylization. Their song was a clever notion and they handled the rapid pronunciation well.

Bee Kipp made an effective witch hunter, especially in her first scene, and Anita Dopico, Dee Rosenberg, Cath Livesy, Sue Goldsmith and Betty Ferber and the dancers Alice Brown and Laurie Levine did not fail their minor parts.

Because of its unique position as The Unchallenged Tradition and by reason of the campus-wide attention which it receives, a freshman show comes to be judged almost in two categories, first on its own merits and second as it fulfills the conditions inherited from custom.

Although the freshmen are relatively free, except by hearsay, from the heavy shadow of what has been done before, still fairly definite traditions do persist from year to year and certain trends do arise, trends which are given their final form by the personality of the whole class. Ideally this involves the active interest of the whole class in the show.

One outstanding feature of this production was that the freshmen were able to accept, and enlarge on the imaginative possibilities of many traditions which were handed to them. The music, for example, was not a merely adequate background for songs, but when played by itself as an overture, the score proved a lyrical suite of strikingly high calibre. Although there were few songs, there were good ones, with fine lyrics, strategically introduced. The ballad "Come My Love", the drinking song (and drinking songs themselves have almost become a tradition in our class shows) and the Lament were most characteristic of the general atmosphere and perhaps therefore most memor-

able, although much can be said for the lively "Who The He Was Shakespeare."

The kick-chorus was another element of tradition to which the freshmen lent an original touch. The choreography was varied and subtle, especially the diagonal entrance; the costuming was successfully sophisticated and the solo dancer effective. But have audiences and directors forgotten that the highest function of a kick chorus is to be encored—especially when it is as deserving as this one?

The tradition of sets has seemed of late to call for one highly elaborate production with painted background, and in addition a number of makeshift sets compiled out of assorted wall hangings and properties. Suddenly we see how much can be accomplished with very little except a simple, well-planned design. The set designer was aware of the full, more-than-incidental value of the wings and centered interest here, by constructive design rather than slapped on paint. A plain curtain backdrop provided contrast and enabled the stage crew to reduce the time and labor of changing sets. Color, both in costuming and sets also gave a conscious artistic unity.

Plot and script, less than other elements of production are a matter of tradition, although certain tendencies and considerations persist. Love stories are continually decried along with topical Bryn Mawr humor which fortunately now seems a thing of the past. This plot was dependent mainly on a script, which gave it subtle development, spiced with excellent lines. The humor was swift, arising mainly from consistent application of a twentieth century viewpoint to a satire on literary criticism, and letting the audience, rather than the cast perceive most of the wit.

Full advantage was taken of each plot situation before a new one was introduced, thus giving

high character development value to such scenes as the rehearsal of Macbeth. Any conventional elements in the use of flashback or collegiate opening were ultimately justified by clever twists of the plot which were not hurled en masse at the audience, but slowly and effectively revealed.

In our value judgment list, Kate Evans the director ranks high not only for the total production but also for an apparent ability to organize and coordinate the talents of many members of the class; but Kate has quite overshadowed her directorial achievements by her horsemanship. This small duty of producing a class animal, carried off with a magnificent flourish proves the class of 1961 indeed capable of tradition in the grand manner.

## Hoffman

Continued from Page 1, Col. 1

stances that had given rise to them, he read "The Seals in Penobscot Bay", "The Clams", "Incubus", "The Early Everlasting", "I Dreamt My Love A-dying Lay", "Old Bug Up There", and "An Armada of 30 Whales".

Mr. Hoffman read chiefly from his book, An Armada of 30 Whales, published by the Yale University Press in 1954, with a foreword by W. H. Auden. The title poem, Mr. Hoffman said, was inspired by the story that a school of whales had been washed up on the Florida shore, a mystery of nature that threw the Melville Society into an uproar. The poet also read several later, individually published poems.

I DREAMT I  
\* \* \* \* \*  
WITHOUT  
MY SAVAFACE

## Dance Club

Continued from Page 3, Col. 5

esse. The weakness lay in the filming. In an attempt to show the rapture of the audience and the complexity of the ballet, the photographer skipped from performance to audience, from audience to directors, to audience to ballet troupe and finally to the stars. As a result, little of Swan Lake was actually seen.

The traditional Eastern classical dance was portrayed by Wasantha Singh who narrated and performed the Fable of the Peacock. The emphasis on movement of the hands was easy to see, and the background of native Indian instruments made this production quite striking.

José Limón interpreted the great modern dance, the Moor's Pavane, in the last film. The basic story is Shakespeare's Othello. This selection lent itself best to being filmed. Its formalism underlined, without destroying, the subtleness of the struggle within Othello concluding in the victory of jealousy.

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## Varsity Wins Twice Against Swarthmore

by Binney White

On Thursday, February 13th, Bryn Mawr played two games at Swarthmore. The junior varsity game was first and ended with a victory for Bryn Mawr, 16-14. Debbie Smith was the high scorer with a total of eight points. This was the third straight win for our team. The varsity game got off to a slow and rather poor start, but due to exceptionally good teamwork, Bryn Mawr came out on top 34-30. Sally Davis was the high scorer with twelve points. Special mention must also be made of Barbara Reid who played a very good game, scoring ten points. Again our guards, Blair Dissette, Dodie Stimpson, and Kitty Stoddert, did a remarkably good job. At the end of the first quarter Miss Schmidt was overheard to have said to them, "I can find nothing wrong with you people."

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